

AMERICAN ART NEWS.

VOL. VIII, No. 12.

NEW YORK, JANUARY 1, 1910.

SINGLE COPIES, TEN CENTS.

EXHIBITIONS.

*Calendar of New York Exhibitions.
See page 6.*

New York.

Anglo-American Fine Art Co., 523 Fifth Avenue—Choice paintings by Old Masters.

Edward Brandus Galleries, 712 Fifth Avenue—Special display of paintings by George Inness, Jr., to Jan. 15.

The Folsom Galleries, 396 Fifth Avenue—Selected paintings and art objects.

Blakeslee Galleries, 358 Fifth Avenue—Early English, Spanish, Italian and Flemish paintings.

Bonaventure Galleries, 5 East 35th Street—Rare books and fine bindings, old engravings and art objects.

Canessa Gallery, 479 Fifth Avenue—Antique works of art.

C. J. Charles, 251 Fifth Avenue—Works of art.

Clark Gallery, 566 Fifth Avenue—Paintings.

Cottier Galleries, 3 East 40th Street—Representative paintings, art objects and decorations.

Durand-Ruel Galleries, 5 West 36th Street—Ancient and modern paintings.

Duveen Brothers, 302 Fifth Avenue—Works of art.

R. Ederheimer, 4 West 40th Street—Special exhibition illustrating the development of engraving.

Ehrich Galleries, 463 Fifth Avenue—Permanent exhibition of Old Masters.

Fifth Avenue Art Galleries, 546 Fifth Avenue—Fine paintings, including "Danae," by Titian.

Gimpel and Wildenstein Galleries, 636 Fifth Avenue—High-class old paintings and works of art.

M. Johnson-Brown & Co., 17 West 31st St.—Special exhibition works of art.

Kelekian Galleries, 275 Fifth Avenue—Velvets, brocades, embroideries, rugs, potteries and antique jewelry.

Kleinberger Galleries, 12 West 40th St.—Works of art.

Knoedler Galleries, 355 Fifth Avenue—Paintings of Dutch and Barbizon Schools, and early English mezzotints and sporting prints.

Macbeth Galleries, 450 Fifth Avenue—Paintings by American artists.

Montross Gallery, 372 Fifth Avenue—Selected American paintings.

Julius Oehme Gallery, 467 Fifth Avenue—Dutch and Barbizon paintings.

Louis Ralston, 548 Fifth Avenue—Ancient and modern paintings.

Scott & Fowles, 590 Fifth Avenue—High-class paintings by Barbizon and Dutch Masters.

Seligmann & Co., 7 West 36th Street—Genuine Works of Art.

Arthur Tooth & Sons, 580 Fifth Avenue—Carefully selected paintings by Dutch and Barbizon artists.

Yamanaka & Co., 254 Fifth Avenue—Things Japanese and Chinese.

Boston.

Vose Galleries.—Early English and modern paintings (Foreign and American).

Chicago.

Henry Reinhardt.—High-class paintings.

Washington (D. C.).

V. G. Fischer Galleries.—Fine arts.

Germany.

J. & S. Goldschmidt, Frankfort.—High-class antiquities.

Galerie Heinemann, Munich.—High-class paintings of German, Old English and Barbizon Schools.

G. von Mallmann Galleries, Berlin.—High-class old paintings and drawings.

London.

Knoedler Galleries—Paintings of Dutch and Barbizon Schools, and early English mezzotints and sporting prints.

Obach & Co.—Pictures, prints and etchings.

Sabin Galleries.—Pictures, engravings, rare books, autographs, etc.

Shepherd Bros.—Pictures by the early British masters.

Victoria Gallery.—Old masters.

Paris.

E. Bourgey—Coins and medals.

Canessa Galleries—Antique works of art.

Hamburger Fres.—Works of Art.

Kleinberger Galleries—Works of Art.

Knoedler Galleries—Paintings of Dutch and Barbizon Schools, and early English mezzotints and sporting prints.

Kirkor Minassian Gallery—Persian, Arabian and Babylonian objects for collection.

Kouchakji Freres—Art objects for collections.

SALES.

American Art Galleries, 6 East 23rd St.—Rare and interesting objects of Ancient China and Japan, owned by Bunkio Matsuki, Jan. 7 and 8 at 2:30 o'clock.

Fifth Avenue Art Galleries, 546 Fifth Avenue—Fine paintings from the estates of Mrs. George H. Buckham and Walter Satterlee, including "Danae," by Titian, Jan. 5 and 6.

Mendelssohn Hall, 113 West 40th St.—The collection of Pictures owned by the late Theron J. Butler, Jan. 7 at 8:30 o'clock.

NEW PICTURES FOR MUSEUM.

The Metropolitan Museum acquired three new pictures of note this week for its permanent collections. From the Blakeslee Galleries was purchased a superior example of Cornelis De Vos, the early Dutch painter, a family group of Mother and Children, so admirable in composition, excellent in expression and fine in color, and so strongly and well painted, as to make it a most desirable and valuable addition to the Museum's Old Masters.

From the present Winter Academy Exhibition the Museum purchased from the income of the Hearn Fund, and with Mr. Hearn's approval, for \$7,000 the charming fanciful study of childhood by Sergeant Kendall entitled "Psyche," in his best vein and less hard in color than usual, with all the artist's sympathetic and tender expression. The large and strong landscape by Gardner Symons, "Opalescent River," which won the Carnegie prize at the Winter Academy, has been purchased by a collector for \$1,000 and presented to the Museum.



ON CRAGSMOOR HEIGHTS.

By George Inness, Jr.

In Special Exhibition at the Edward Brandus Galleries.

SCHEMM SALE POSTPONED.

The sale at auction of the art collections of the late Peter Schemm, of Philadelphia, which it had been thought would be held this winter in New York, has been, it is understood, postponed until another season.

NUMISMATIC CONGRESS.

An International Congress of Numismatists is to be held in Brussels next June, under the title of "The International Congress on Numismatics and on Contemporaneous Medallic Art." The plan has received the approval and will have the active co-operation of many of the most eminent students of the sciences. King Albert of Belgium has given it his patronage and representatives from every country in Europe as well as from the United States and Canada take part.

GOOD PICTURES SOLD.

Two good examples of Gilbert Stuart have recently been sold by the Ralston Galleries, No. 548 Fifth Ave., to the Brook Club, to be added to the interesting and important collection of works by the early American painters now owned by the Club. The Stuarts are bust portraits, one of Washington—one of the many replicas of the Channing portrait—and the other of David Dunn, an Englishman and a friend of Washington's. Both portraits came from the descendants of Mr. Dunn in England, and are well authenticated.

The Ralston Galleries have also recently sold to a private collector in New York the two excellent full-length standing portraits of Lord and Lady Cottenham, of England, by Henry Inman, the early American painter, recently noticed in the ART NEWS.

WORCESTER MUSEUM BUYS A WHISTLER.

From the Macbeth Galleries, there was sold this week to the Worcester (Mass.) Museum, the characteristic example of Whistler's later period, entitled "The Fur Jacket," which is well known to admirers of the artist, and which was shown in both the London and Boston Memorial exhibitions of his work. The canvas was obtained by the Galleries directly from the owner, Mr. William Burrell, of England. The picture was called by Whistler himself "An Arrangement in Black and Brown." The subject is a young woman standing turned towards the left, face in a three-quarter view. The canvas measures six feet in height by three in width, and the familiar monogram is at the left near the centre.

BALTIMORE.

Arrangements for the inauguration of a permanent art exhibit at the Maryland Institute, and plans for an exhibition of the works of American artists, to be held in the Institute's galleries in April next, under the auspices of the School Board were recently announced. The purchase of one or more paintings as a nucleus for a permanent exhibit has been discussed. These pictures will be procured with money out of a special fund, and will be selected from the walls of the April exhibition, which will be confined entirely to American painters. The fact that the Institute will use its galleries for its own exhibition in April will prevent the Charcoal Club from giving its show there this season. Mr. Frederick Gotlieb is the president of the Club, and later it will be decided where and when it will have their show.

An effort will be made to bring the St. Gaudens sculptures to this city to be exhibited at the Institute. The works are now at Indianapolis, where they will remain for several months. A guarantee fund of \$6,000 is necessary to procure the exhibition for this city.

Five canvases have just been finished by Charles H. Walther, a Baltimore artist, for an art collector in Washington. Two depict the last glow of the setting sun. Two others are autumn scenes, and one is a fine moonlight effect.

Mr. William H. Ellicott, chairman of the Committee of the Municipal Art Society, is quite enthusiastic about the exhibition of American paintings to be held in April. He says there are many valuable paintings and objects of art housed in the old Historical Society of Baltimore, on Saratoga and St. Paul streets, which have wretched accommodations, and should the Historical Society co-operate with the Art Society, a Museum for the city might be the result.

The sixteenth annual exhibition of the Baltimore Water Color Club will be held at the Maryland Institute Galleries, Jan. 11-29. It is proposed to make the exhibition a very fine one, as besides the local work of representative Baltimore painters, work is promised from all over the United States, even as far west as San Francisco. For many years the Club has struggled to keep up the standard of its exhibitions, with little encouragement from the public.

Among some of the late pictures by L. Neilson Ford (Mrs. William W. Ford) are scenes from Muruberg, Venice and Ravello, the latter place little known to artists. Mrs. Ford was abroad last summer, and did much good work, and a study of the old part of Carlsbad was exhibited at the Beaux Arts, Carlsbad. A Gloucester fishing scene was shown at the New York Water Color Club display last year, and is now in the Society of Western Artists' display.

MRS. JACOBS BUYS PICTURE.

Mrs. Henry Barton Jacobs, formerly Mrs. Robert Garrett, of Baltimore, and who has become of late years an enthusiastic collector of the works of the early English, Flemish and Dutch masters, has purchased for her Baltimore Gallery the important full-length standing portrait of Anthony Morris Storer, English Minister to France in 1799, by John Hoppner, and which was described in the last issue of the ART NEWS.

MEZZOTINTS AT PUBLIC LIBRARY.

The art of mezzotint engraving, which, after its period of brilliant achievement in the last half of the XVIIIth century in England gradually fell into decay, has enjoyed something of a revival in the country of its greatest success in the last quarter of a century. And now mezzotints in color have come into vogue. In our own country this art of color printing has been practised for some years, notably by S. Arlen Edwards; more recently it has been taken up also by J. S. King and Charles Bird. In England, T. G. Stevenson is prominently identified with it. Born in 1863, he studied with John Ballin, Brunet Debaines and Chas. I. Tompkins, and was influenced also by Frank Short.

An exhibition of Stevenson's work has just been opened by the Print Department of the New York Public Library in the lower hall of the Lenox Library Building. Stevenson's facility and adaptability are well illustrated in this exhibit, which includes reproductions of paintings by Sir Joshua Reynolds, Romney, Hoppner, Van Dyck, Boucher, Morland and Botticelli. Furthermore, the prints and plates here shown give a clear idea of how such mezzotints in color are produced. The "rocking" of the copper plate in many directions (64 ways, for example, in the case of Mr. Stevenson's "Madonna," after Botticelli) produces a roughened surface which, if printed from, yields a solid velvety black. This surface is then scraped away entirely where high lights are to appear, and less and less as the deepest shadows are approached. All of this is shown here by an original plate and impressions from the same.

Progressive proofs, taken as work on the plate advanced, give an instructive and interesting display of method, and indicate the labor, patience, and knowledge of processes to gain certain results, necessary in such work. The earlier proofs are printed in black-and-white, and as the scraper removes more and more of the surface and brings the engraving nearer completion, the effect of color printing is tried. At first only very light colors are used, as the ground is still black and heavy. As more of the ground is removed by the scraper, stronger colors are employed.

It is noteworthy that this modern work is executed with color printing directly in view, while in the XVIIIth century color prints were frequently produced from plates which had become too much worn to be printed in black and white. (These color prints are produced in one printing, the plate being painted with the proper colors each time before being put in the press under paper.) When the plate is completely finished, the edition decided upon is printed (125 impressions in the case of "James II When a Boy," after Van Dyck, for example), after which the plate is canceled. Such a canceled plate, and an impression from the same, also appear here.

Such details, dry in the recital, are brought out clearly and interestingly in this exhibit, to which, as usual, a case full of literature on the subject has been added.

In the print galleries on the floor above, the exhibition of modern bookplates remains on view. Various additions have been made to it since the opening day, new plates by S. Cheney, V. Perard, W. F. Fisher, W. E. Hopson and some drawings and engravings by the late Victor Bernstrom, the wood engraver.

OBITUARY.

Walter Shirlaw.

Walter Shirlaw died on Sunday last in Madrid, Spain. For many years, and especially during the early life of the now defunct Society of American Artists, whose first president he was, he was generally regarded as one of the most promising of artists painting in America. His pictures at that period received high praise from press and public. A strong draughtsman, a good colorist and virile in his work, his future seemed full of promise. Never a prolific painter, he gradually slackened his efforts, devoted much of his time to teaching, and finally ceased to be a prominent figure in the American art world. The present generation knows little or nothing of his work.

Shirlaw was not an American by birth. He was born in Paisley, Scotland, in 1837. It will therefore doubtless surprise many to know he was 72 years old. He was brought to New York when only three years old, and spent his earlier professional life in Chicago and later in Munich, where he studied under Professors Rabb, Wagner, Ramberg, and Lindenschmidt. Of late years he has resided in New York. For many years he was an instructor in the Art Students' League. He began work in New York as a bank-note engraver. Associated in Munich with Chase, Duvaneck and other Americans, he naturally sympathized with their views, and formed with them the Society of American Artists in 1877. He was elected an Associate of the National Academy in 1878, and an Academician in 1888.

Some of his best works were "The Bather," "Toning the Bell" and "Sheep Shearing in the Bavarian Highlands."

Frederic Remington.

Frederic Remington, painter, sculptor and author, died Sunday last at his new home about a mile from Ridgefield, Conn., aged 48, from general septic peritonitis, arising from appendicitis.

Only last week, on Thursday, the artist went to New York to look after the closing of an exhibition of his pictures in Knoedler's gallery. He became suddenly ill that day and went to a hotel, and returned to Ridgefield the next day, suffering from violent pains in his side. He sent for his physician in Ridgefield, another physician was called from Danbury, and Dr. Robert Abbe was called from New York.

The trouble had already gone too far for any hope. An operation was immediately performed to relieve the pain as much as possible.

With him at his death were his wife, brother and sister-in-law. The body was taken to Canton, N. Y., Mr. Remington's birthplace, Monday afternoon, following prayers at the house, and the funeral service was held in the Universalist Church at Canton, Tuesday.

Mr. Remington married Miss Eva Caton, of Gloversville, N. Y., who survives him.

Frederic Remington was born in Canton, St. Lawrence County, New York, his father having been the late Pierre Remington, editor of the Ogdensburg Journal. His ancestors along the border line separating Canada from the United States fought in the French and Indian War, the Revolution, the War of 1812, and the Civil War.

In the local schools and at the Vermont Episcopal Institute Frederic Remington obtained the ordinary book training a youth in moderate circumstances gets, and then he went to the Yale Art School. After Yale came a time in the Art Students' League in this city. A break in his funds and a threatened break in his health sent him westward. His experience there made him, although not until later on in life, when his pictures of Western subjects, especially cowboys, soldiers and Indians, attracted attention as soon as they appeared. Yale University conferred on him the degree of master of fine arts, and he was elected an associate member of the Academy of Design.

From drawing and painting he extended his work to sculpture. His statuettes, "The Broncho Buster" and "The Wounded Bunkie," won instant recognition. His horses are especially good, and there is such spirit and technical skill in the bronzes that they are treasured by those who possess them.

"The Wounded Bunkie" is regarded by many as one of Remington's most effective and characteristic efforts.

From the West he was sent by the Harpers to Russia with Poultney Bigelow. They were ejected unceremoniously from that country and went to Germany. There Remington made many sketches bearing on German army life.

He established a handsome home and studio in New Rochelle, calling it Eudion, or, in Chippewa, "the place where I live." It was rich in collections of articles bearing on Indian and cowboy life. He rarely worked from models and denied vehemently accusations made by his detractors that he drew from snap-shot photographs.

CHICAGO.

The prizes awarded in the eighth annual art-crafts exhibition at the Art Institute are as follows: The Arthur Heun prize for \$50 to James H. Winn; the Alumni Association prize medal to Elizabeth Truman, the Atlan Ceramic Art Club prize, \$10, to Mary J. Coulter, and the Craftswork Purchase to Helen W. Marx.

This distribution meets general approval, there being no question of the superiority of Mr. Winn's jewelry or of the beauty and taste of Miss Truman's illumination of the poem "My Garden is a Lovesome Spot," or of the all-around excellence of design and execution of Miss Coulter's exhibits, or of the work of Miss Marx.

Miss Magda Heuermann owns a collection of autographed photographs of the works of modern German painters. Her recent visits to Germany and personal acquaintance among the painters, with her efforts to spread a knowledge of German art in America, has won for her a complimentary testimonial from the artists, and in appreciation she has received this remarkable collection of pictures. Among them are the most recent by Franz Stuck, "Perseus and Andromeda," "His Family," and several more with those known in America, accompanied by a personal letter from the artist.

Paintings of the Dutch school continue to attract art lovers to the Reinhardt Galleries. More important paintings have been added to the display, especially an interior by Kever, which is considered a superior work.

A fine example of the work of Paul Dougherty is on exhibition at the new Thurber Galleries.

EXHIBITION CALENDAR FOR ARTISTS.

PENNSYLVANIA ACADEMY OF FINE ARTS, Philadelphia, Penn.
One Hundred and fifth annual exhibition of Paintings and Sculptures.
New York, Works received unpacked by W. S. Budworth before Jan. 3.
Boston Works, received by Doll & Richards, before Jan. 3.
Philadelphia Works, collected by academy Jan. 3, 4, 5.
Press View, Varnishing Day and Reception Jan. 22
Opening of Exhibition Jan. 23
Closing of Exhibition Mar. 20
THE AMERICAN SOCIETY OF MINIATURE PAINTERS.
Eleventh Annual Exhibition at Knoedler Galleries, 355 Fifth Ave., N. Y. C.
Works to be sent to Artists Packing Co., 139 West 54th Street.
Opening of Exhibition Jan. 15
Closing of Exhibition Jan. 29
GILL'S ART GALLERIES, 411 Main St., Springfield, Mass.
Thirty-third Annual Exhibition of Oils.
Works selected from the studios of New York Jan. 4, 5, 6.
Works collected Jan. 7, 8
Private view Jan. 22
Opening of Exhibition Jan. 24
Closing of Exhibition Feb. 22
ARCHITECTURAL LEAGUE OF N. Y., 215 West 57th Street.
Twenty-fifth Annual Exhibition.
Exhibits must be delivered, prepaid Jan. 13, 14
Annual Dinner Jan. 28
Reception Jan. 29
Opening of Exhibition Jan. 30
Closing of Exhibition Feb. 19

AROUND THE STUDIOS.

J. Campbell Phillips recently returned from a month's stay in London, where he painted four portraits for Mr. LeRoy Soher at Mr. Soher's home at Epsom. Since his return Mr. Phillips has been busy with his portrait work, having finished portraits of Miss Chrystal Herne and Mrs. May Wheat Shober. He is working on a picture from a sketch made in Sussex, England, which he calls "The Old Bridge." The portrait he painted of Miss Mary Morgan Newport has been presented to the St. Paul, Minn., Museum.

Albert Stern has recently been elected President of the Monotype Club, New York.

Miss Isabel Cohen gave a reception on Thursday afternoon in her Holbein studio.

Ettore Ximenes is working on a portrait statuette of the Baroness Meyer des Planches, wife of the Italian Ambassador, and another of Mrs. Marshall. He recently completed portraits of Cavallieri, Caruso and Mrs. Theresa Dean. He is now holding an exhibition in his studio, No. 7 MacDougal Alley. In late January Mr. Ximenes will sail for Rome to complete an important commission.

An exhibition of paintings by William M. Chase will be held at the National Arts Club, beginning Jan. 6.

Leo Mielziner, in his Sherwood studio, is working on a pastel portrait of Miss Gladys Guggenheim. He has a commission to paint a portrait of Mrs. Guggenheim.

Sarah C. Sweeny is at work in her MacDougal Alley studio on several portrait commissions. An interesting one is that of the Rt. Rev. T. F. Gaylor, Bishop of Tennessee. Another is of the Rev. Karl Reiland, acting rector of Grace Church. Miss Sweeny is now working on a small portrait of Mr. Walter Luke.

A bridge whist party was given Tuesday last by Miss Mary E. Tillinghast at her studio, No. 3 Washington Square, New York, in honor of Mrs. Andrew MacCreery. A musical followed. There was a violin recital by Perry Colson, of London, and Robert Whittware, of London, gave several piano recitations. Among those present were Mrs. Dunlap Hopkins, Mrs. Hayden Richardson, Mrs. C. G. Francklyn, Mr. and Mrs. Schieffelin, Miss Ada Phipps, and many others.



COMPTESS DE CHATENAY.

By Vigel Le Brun.
At the Reinhardt Galleries, Chicago.

Janet Scudder has taken a studio in Paris for three years.

Albert Rosenthal, of Philadelphia, returned to this country Sunday last. He will remain in New York several months to paint portraits. Later on he will go to North Carolina.

Alice Beckington is painting a charming miniature of Miss Gertrude Thomas, of Cleveland, Ohio. She has commissions for several other miniatures.

Susan Riker Knox, who is a member of the Pen and Brush Club, has just completed a charming composition picture of "Mother and Child." Miss Knox has also just finished a number of portraits. In her Carnegie Hall studio she is showing a number of sketches made at York Harbor.

Frederick L. Thompson has returned to the city from sketching and painting along the shores of Vineyard Sound, and is settled for the season at No. 322 West 18th St. He has improved markedly in his work the past summer, and while it still shows the remarkable influence of R. Swain Gifford, he has developed an original style. Some of his landscapes are charming transcriptions of the picturesque scenery of the Vineyard shores.

Seymour J. Guy, who was badly hurt, having been knocked down by a horse some time ago, has not yet sufficiently recovered the use of his arm to be able to resume work in his studio.

J. Scott Hartley recently completed a portrait bust of Mrs. William Cummings Story. At present Mr. Hartley is engaged on a charming ideal group of "Mother and Child."



A YOUNG NYMPH.

By Chester Beach.
Winner H. L. Barnett Prize at Winter Academy.

PLAN TO BENEFIT ARTISTS.

A movement has lately been begun in Paris to secure to painters and sculptors some pecuniary share in the future increase in the value of their works after they have passed from their hands.

At a largely attended meeting recently of the Society for the Protection of the Rights of Artists, at which Alfred Roll, President of the Salon, acted as chairman, the subject was zealously discussed in all its aspects. There was considerable difference of opinion as to how the principle could be practically applied. One suggestion was that a tax for the benefit of the creator of a picture or a statue should be levied whenever the object in question was disposed of at public sale. It was recognized that there could be no retroactive force in any law dealing with this problem. The solution which found most favor was that of the reservation on the part of the artist of the right to a certain percentage of a possible increase in the value after the first sale. One enormous advantage of this practice, it was pointed out, would be to prevent the palming-off of imitations of the works of dead masters as genuine.

Charles Dana Gibson is painting a life-size portrait of a woman.

Mary Foote is painting a portrait of a Cincinnati woman.

Clara Hill, the able young sculptress, will spend the winter at her home in Washington, D. C.

AMERICAN ART NEWS.

Entered as second-class mail matter, February 5, 1909,
at New York Post Office under the Act of
March 3, 1879.

Published Weekly from Oct. 15 to May 15 inclusive.
Monthly from May 15 to Sept. 15 inclusive.

AMERICAN ART NEWS CO., INC.,
Publishers.

JAMES B. TOWNSEND, President and Treasurer,
18-20 East 42d Street.

CHARLES M. WARNICK, Secretary,

18-20 East 42d Street.

LONDON OFFICE.—Art News, 67-69
Chancery Lane.

PARIS AGENT—Felix Neuville, 2 bis rue
Caumartin.

SUBSCRIPTION RATES.

Year, in advance	\$2.00
Foreign Countries	2.50
Single Copies	.10

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In the interest of our readers, and in order to facilitate business, we are prepared to publish in our advertising columns, special notices of pictures and other art works, with reference to the individual desire of any owner or buyer to sell or purchase any particular example.

Should any of our readers desire any special information on art matters of any kind, we shall be glad to put our sources of information at their service.

WHERE THE AMERICAN ART NEWS CAN BE FOUND IN EUROPE.

BERLIN.

American Woman's Club 49 Münchenerstrasse
Ed. Schulte 75 Unter den Linden

BRUSSELS.

Credit Lyonnais 84 Rue Royale

LONDON.

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Allied Artists' Ass'n 67 Cnancery Lane
Charles Chenit Co. 163A, King's Road, Chelsea
W. M. Power 123 Victoria St., S. W.
W. E. Spiers 36 Maiden Lane, W. C.
Sunday Times 7 Essex St.

MUNICH.

Galerie Heinemann 5, Lenbachplatz

PARIS.

Brentano's Avenue de l'Opera
American Art Students' Club 4 Rue de Chevreuse
Brooklyn Daily Eagle 53 Rue Cambon
Morgan, Harjes & Cie. 31 Boul. Haussmann
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American Art Association. Notre Dame des Champs
Munros et Cie. 7 Rue Scribe
Chicago Daily News Place de l'Opera
Thomas Cook & Son Place de l'Opera
Students' Hotel 93 Boul. St. Michel

A HAPPY NEW YEAR.

With the so-called holidays past—and the always dull period of the art season which they bring, now over—we can look forward to renewed activities in the art world, and, from all indications, to three months or more of good business and long awaited prosperity in dealers' and artists' galleries, in clubs and studios.

The late Autumn and first Winter months, while they brought far more cheerful conditions than we have experienced since the panic of 1907, did not fulfill expectations in the art world, and especially in the art business world. Some notable private sales of pictures and art objects were made, but while there has been much hopeful talk, results in general have been disappointing.

With a succession of important art auctions now to come, the first of which, that of the Theron Butler pictures, will be held this coming week—and with the stimulation these ought to give to art collecting, with the turning of attention after the distractions of the Holidays to business again—and especially with easy money and more settled conditions than

we have enjoyed since 1906—the New Year should, and, we think, will be a happy and prosperous one in and to the art world.

THE PASSING OF REMINGTON.

In the death of Frederic Remington, American art loses a virile American exponent. No artist has so truthfully and skillfully depicted the wild life of the Far West, and none has made this life so well known, not only to Americans, but to the civilized world. While Remington improved greatly the past few years in his painting, and proved that he could, if necessary, handle his medium so as to produce softer color and a more liquid and truthful atmosphere than in his earlier work, he was not and probably never could have become, even had he lived longer, a great painter. He was pre-eminently an illustrator and a dramatist on canvas. One forgot in the exciting scenes he depicted, his hot and often lurid color, and his burning lights, and was stirred by the virility of the man.

He loved the West, the Indian, and the Horse, and his work, which told their story, will greatly advance in value in the years to come.

ART FRAUD IN PARIS COURT.

A special cable despatch to The Sun from Paris says: "Chausson, a picture framer, who is charged in the Correctional Court with fraud in connection with an exhibition of pictures in New York in 1907, was commissioned to collect the works of the best modern artists for a sale which proved a failure in America.

"When the accused man returned to France the promoters of the scheme found that all the pictures were gross imitations to which had been forged the names of prominent artists. Chausson admitted the fraud and confessed that some of the paintings were his own work. Judgment was reserved by the court."

[We have no record of any exhibition or sale of modern French pictures in New York in 1907, conducted by anyone named Chausson. A French nobleman, Baron Dupont de Latuillerie, with M. Edouard Chatenay, held an unsuccessful exhibition and following sale of modern French pictures in the Waldorf-Astoria hotel in the Winter of 1907, but the pictures then displayed and sold were, with some few exceptions, mediocre works, and, as a rule, by comparatively unknown French painters. There were no forgeries among them. The story is a strange one.—ED.]

METROPOLITAN MUSEUM.

The December issue of the Bulletin, published by the Metropolitan Museum, mentions as recent accessions to the Family Group by Cornelis De Vos, noticed elsewhere in this issue, a self portrait by William Rothenstein, presented by Mrs. Chadbourne, "The Convalescent," a portrait of the artist's wife, by Ford Madox Brown, the "Muse of Painting," by John La Farge, noticed some time ago in the ART NEWS, and two Florentine Cassone panels illustrating the Legend of the Golden Fleece, and presented by Mr. J. Pierpont Morgan.

The La Farge painting is reproduced on the Bulletin's front page. The Rothenstein portrait is interesting, as the artist's work is little known here.

WINTER ACADEMY DISPLAY.

(Third Notice.)

In taking leave of the Winter Academy, which will close on the evening of Jan. 9, the writer is impelled to again give his opinion that it is the best of the long series of Autumn Academy shows which were its predecessors. This statement will presumably be challenged, not so much by artists, but some art writers, part of whose creed seems to be "Always decry the Academy displays."

And the general excellence of the present exhibition, its satisfying quality and interest, come not from the presence of any number of so-called "star" pictures, or the prominence of any school or group of painters, but from the number of serious good canvases shown. If those who decry the merit of the display, and call it "apathetic" will let their memory wander back to, or reread their notices, say, of the Autumn Academy of 1899, I feel sure they will be amazed at the progress made in American painting as a whole, as evinced in the display now under discussion, even in these ten years.

The Best Portraits.

Omitting Boldini's vulgar flash-light, so-called picture of Mrs. Mackay, and perhaps a dozen mediocre canvases by painters who weary with sameness of subject and style, and again omitting the excellent prize pictures already noticed, there come to mind among alluring works, such portraits as those by Lydia Emmet of "Miss Iselin," W. T. Smedley's "Mrs. Smedley," H. O. Walker's "Brother and Sister," Alphonse Jonger's "Louise," Edwin B. Child's "Mrs. Outcault," Robert Henri's "Mrs. Clarke," August Franzen's "A Man," Frank Fowler's "Dr. Albert Shaw," William Thorne's "Elizabeth," Carroll Beckwith's "M. De Raaslof," J. Campbell Phillips's "B. West Clinidinst," Irving Wiles' "Walter Palmer," Robert Brandegee's "Mother-in-Law," J. W. Alexander's "Mr. Gilder," Lydia Emmet's "Brother and Sister," John Da Costa's "Mrs. Emma Ropes Dick," Howard Cushing's "A Lady," Mrs. Bush Brown's "Mr. Brown," Mary Foote's "Miss Scudder," and of course John Sargent's clever, dashing and refined presentation of "Miss Mildred Carter."

Some Figure Works.

If these portraits themselves did not make an exceptionally good showing—and how great an advance over a similar one in 1899 they are—what of such figure works as John W. Alexander's graceful and refined "Ray of Sunlight," Louis Loeb's richly decorative "Peacock," F. Ballard Williams' modern Monticelli "Chant D'Amour," Sergeant Kendall's beautiful study of Childhood, secured for the Metropolitan Museum, W. J. Whittemore's "Huntress and Youth in Cavalier Costume," C. W. Hawthorne's "Two Fishermen," Irving Couze's "Lovers," John C. Johnsen's "Prelude," Kenyon Cox's Mural for Cleveland, Robert Henri's "Girl with Parasol," Sargent's fine head "La Gitana," F. D. Marsh's "Golden Cup," Ben Ali Haggan's painting, theatrical but effective, "Little White Dancer," H. W. Walcott's dry, but well composed and attractive, "Blackberry Patch," J. G. Brown's "Haymaker," and Luis Mora's "Gypsy."

EXPOSITION

of

PAINTINGS

by

George Inness, Jr.

January 3rd to 15th

At the

EXHIBITION
GALLERIES

OF

Edward Brandus

712 Fifth Avenue

(Above 55th Street)

New York

Landscapes and Marines.

The landscapes and marines of the present display are also more than good in many instances. Space fails for more than mention of the best—namely, Gardner Symons' "Opalescent River," Edward Redfield's "Rising River," C. M. Young's "Late Spring," I. A. Josephi's "Over the Hill," Hobart Nichols' "Winter Afternoon," W. S. Robinson's "New England Winter," E. H. Potthast's "Street—Gloucestershire," Cullen Yates' "Boulder," George H. Bogert's "Venice—Approach of Evening," Walter Clark's "Spring Evening," A. Wigand's "Dawn," R. M. Shurtleff's "After Shower—Keene Valley," Charles Rosen's "After Rain," C. W. Eaton's "Whispering Pines," F. J. Waugh's "East Coast—Baileys Island" and "Great Deep," George H. Smillie's "Squally Day on Coast," J. Alden Weir's "Pelham Lane," Henry R. Poore's "New England Wastes," Ernest Lawson's "Spuyten Duyvil Creek" and "Sea Gulls," George Bellows' "Palisades," Gifford Beal's "Banks of Hudson," F. De Haven's "Evening—Potock Creek," E. L. Henry's "Passing Call," Bruce Crane's "Woods and Hills," F. Ballard Williams' "Hills of Purple and Rose," J. C. Nicoll's "Summer Surf," and Leonard Ochtman's "End of Winter."

The sculpture exhibit, while small, is unusually good. Altogether an exhibition worthy of remembrance.

James B. Townsend.

Cullen Yates recently returned to New York and is now at work for the winter in his Van Dyck Studio.

GEORGE INNESS, JR.—HIS ART

The mantle of Elisha has fallen upon Elijah. When the lamented George Inness, Sr., passed, to be all too soon followed by Homer Martin and A. H. Wyant—with whom he makes that immortal trio of American landscape masters—it was known that he was survived by a son who had inherited unusual art taste and expression.

But it was not thought or believed that the younger Inness would do more than repeat the old experience of sons of great men. The years passed, and the art world, first of America, and later that of Europe, became aware that in the younger Inness the genius of his sire was perpetuated, and that American landscape painting had a new and able exponent. In 1899 an exhibition of the works of the younger Inness in the Georges Petit Galleries, 1 Paris,

proven by a study of the 42 canvases from his brush now on exhibition at the Brandus Galleries, No. 712 Fifth Avenue, New York.

The composition knowledge of drawing, color and atmosphere of these landscapes, in which for the most part cattle, singly or in groups, give life and movement, and above all their sense of outdoors—and true love of Nature, must appeal to every lover of Nature and of art. Whether the artist depicts the polders of the Lowlands, seeped in the gray mist-laden air which ever drifts over them from the Northern ocean, or the glowing luminous Italian skies, bending over the valleys and mountains of that storied land—he translates the joyousness of summer and the sun, the atmosphere of the scenes he paints.

Not yet an old man, for George Inness, Jr., as he still calls himself—a deserved tribute to his great sire—was born only in 1854—he still paints with

honorable mention and a gold medal. In America he has exhibited at all the more important art displays for years and has won many and deserved honors, a medal at the Buffalo Exposition, and others at those of Philadelphia and Charleston.

The National Academy of Design made him an Associate in 1894 and an Academician in 1898. He is also an Officer of the Paris Academy. It is unusual for an American painter to be a Patron of the Arts. Mr. Inness has filled this rôle for many years. He has bought the work of his fellow painters, contributed from his private purse to many art movements, and some years ago gave in perpetuity the Inness Gold Medal for the best landscape in the annual Academy Exhibition as a memorial of his lamented father.

The landscapes of George Inness, Jr., are as a French critic says: "Inspired by nature. He is a deep student of light and sunsets, he interprets with

tribute of the art of George Inness, Jr. In 1897 his large canvas of the Crucifixion entitled "Truly this Man was the Son of God" attracted great attention at the Paris Salon and was praised by many of the most exacting of European critics, all of whom recognized its originality of conception and treatment, its sentiment and feeling, and its beauty and charm of color.

George Inness, Jr., has fulfilled the predictions of his early critics, friends and admirers, that he would become some day a master of his craft. A study of the works in the display at the Brandus Galleries will confirm this judgment. He is a painter of landscape and cattle primarily, but no subject is foreign to him. His brush produces canvases broadly or smoothly painted, fine and original in composition, and full of color, for he is essentially a colorist—and above all permeated with a certain indefinable mystic sentiment and feeling which attract and allure.



WHETTING THE SCYTHE.

By George Inness, Jr.

Special Exhibition at the Edward Brandus Galleries.

evoked a chorus of praise from the French critics. M. Arsene Alexandre said of his art: "In the work of George Inness, Jr., there is variety of motive, but one great unity predominates—that of temperament, evinced by the artist's depth and sincerity. The profoundest sentiment, the simplicity of theme, and the richness of execution, render his landscapes particularly attractive. They show the work of a true artist and an excellent painter."

A pupil of his father, he not only absorbed the rare taste and feeling for nature of the elder painter, but developed an original sentiment and scheme of color which marked him as a man of individual talent. This is

all the ardor and appreciation of youth. He was born in Paris, and studied, both in that city and in Italy, with his father, and later again in Paris under Leon Bonnat.

In 1875, after frequent journeys between the two continents, he came to America to remain until 1894, living alternately in New York, Boston, and Montclair, N. J. In 1894 he returned to Paris and remained there until 1900. Since then he has spent his summers at his home at Cragsmoor Heights, N. Y., and his winters at Tarpon Springs, Florida.

The art of George Inness, Jr., is well known in France, as he has been an exhibitor at the Salon for many years, and he has won honors there also, an



DRIVING THE SHEEP.

By George Inness, Jr.

Special Exhibition at the Edward Brandus Galleries.

truth the impressions born in him by the study of the eternal variety of nature." Another critic says: "That which is remarkable above everything else in his work is the skill with which he perceives and translates just the light and feeling of a fixed hour—that fixed hour which recalls Corot. He has exquisite sentiment for the close of day—the soft light all gold and opal—the caress of the sinking sun. With his poetic spirit he delights in making the spectator share his poetry, that poetry which he finds in the golden landscape and the storm-swept land. He gives ineffaceable impressions of tempest or of calm. Should we not in return give him our sympathy?"

Versatility in subject is also an at-

ST. LOUIS.

A serious drawback to the popularization of the museum is its great distance from the heart of the city and the long walk from the street car to Art Hill, presenting almost insuperable difficulties to "autoless" people in bad weather.

George C. Aid, of Paris, who has won distinction as an artist-etcher and who got his initiation into artistry in the School of Fine Arts here, is spending the Christmas holidays with his parents in this city. Other Saint Louisians of the artists' colony in Paris are Richard Miller, William McKillop, Chas. K. Gleeson, E. B. Fulde, and Geo. E. Hausmann.



THE NOON HOUR.

By George Inness, Jr.

Special Exhibition at the Edward Brandus Galleries.



IN THE MEADOW.

By George Inness, Jr.

Special Exhibition at the Edward Brandus Galleries.

THE AIMS OF AN ART SCHOOL

The following extracts are from the speech recently delivered by Mr. William M. Chase to students of the Art Students' League:

It is not easy to define the aims of an art school to the minds of students, most of whom do not realize the importance of the situation. They take it too lightly, sliding along with routine work and little thought. You must learn the things which a school can teach day by day and month after month as a sort of deposit for later use and gain.

There is always danger in the fact that in a school the students copy the work of the stronger ones too much; a strong school reputation is dangerous, as it is apt to be fictitious. Do not copy others; conduct yourself as a future artist of note. If you suspect for an instant that you have not the artistic instinct, give up work. You must aim to be great. You ask how you shall be reasonably certain of possessing this instinct. If you still have the desire to work and succeed in spite of reverses and continual bad work, why go on. You are not learning merely an accomplishment as all young ladies used to learn the piano. There are very many students in the schools who do this.

Now the question, "What can we do for you in the schools?" First, there is drawing. Anyone can learn it. It constitutes ability to place on a flat surface a true indication of the subject. You must acquire (a) knowledge, and (b) a true eye. Knowledge is the test of what is received by the eye. Anatomists and surgeons have it, but are at a loss to reproduce what they see. They have not the artistic perception. The artist is concerned with rendering with true insight. Drawing is not as difficult as it is considered; a matter of form and proportion (balance on a base) and accuracy of construction.

Later the question of style enters. This includes composition and is only to be obtained by great knowledge. In my teaching, a careful study of Gerome has been of the greatest possible assistance; simple straight blocking accounting for everything. Round rocco drawing is vulgar compared to straight and simple, as seen in Hals, contrary to the usual idea of him he is straight and dignified in drawing.

The best in art is an even balance of fine, refined drawing and good painting. Good painting is the rarest thing in the world. Such painting as you see in the work of Hals; it is modern, as if done yesterday. You could do it yourself, spontaneous, because he had learned his lesson. The personality of the painter is what delights, not the subject. He loved to do the work and so we love it. Do not make it drudgery, but if at any time I have had to do so, I have always done it with the idea of looking forward to the end to be obtained by it.

I cannot overestimate the importance of painting. Fifty artists can draw to one who

paints. They say there are 12,000 registered artists in Paris, but I cannot think of more than five painters of account. Simon, Cottet, Besnard—I cannot think of any more now. Outside of these are Zorn and Sargent (the greatest living portrait painter). Whatever weight my word has I am glad to add it to his reputation. This poverty of real painters is due to school killing. They are all formed into a world of level mediocrity; mediocrity is everywhere. You must rise above it. Why has Sargent such a position? He was a brilliant scholar; learned his lesson as a student, but always kept in mind the importance of making himself a painter. There is no other man who has so reduced the interval between his head and his hand. To see a thing for him is to do it. When his work has had the benefit of time mellowing, etc., it will be as good as that of any man. Contrast Sargent and Hals with Titian and Tintoretto; they are easy. Titian worried over his work as over a struggle. Much or it is not spontaneous and without the mellowing of time would not do credit to your students.

At the time of this Hudson-Fulton Exhibition we had a chance for splendid study of Rembrandt at all stages of his development. His first stage is poor; sweet and pretty. I do not see how he ever got out of such a stage, and if he had not he would be unknown now. I do not consider it necessary for you to go through this stage as some say. For good drawing and style you must do more than render what you see faithfully. This does not suffice. Your work must have style, quality, distinction. The Hals at Scott & Fowles now inspire me, old as I am, for this reason, I will do it too on my next fish; the subject does not matter.

Keep this in mind, no matter what fads there are: the real work stays as a safe guide. Nothing takes the place of pictures as teachers. You must see them as the student of music must hear music. Look at what you enjoy, not what you feel you ought to enjoy. Study it, fully accept it, and you will find you go on a step in your next appreciation. Do not force it. The man from the Far West, etc., cannot expect to really love the very best, most, till he has trained himself to it, as you cannot appreciate Homer or Shakespeare. I meet many people who assume to know almost all branches of things, but find they do so merely on hearsay, having never read the books or heard the music, etc., themselves. How poor a life that is, at second hand.

Be something. I devote all my life to art and all my thoughts. If I like a book or a piece of music it is good evidence to me that it must be a "rotten" one. I am trained in art only. You must concentrate in what makes the world better in art. You cannot know everything, and what a privilege it is to know this something. You paint; you create something which has never been created before. No one can do better than try. It is the finest profession. There are many phases of expression, form, color, arrangement, and then finally, sentiment or soul. You perpetuate yourself. The great work has always been tenderly preserved as precious. See that you leave a record of having been here and lived.

Art of the Metropolitan Museum.

THE ART OF THE METROPOLITAN MUSEUM OF NEW YORK, giving a descriptive and critical account of its treasures, which represent the arts and crafts from remote antiquity to the present time. By David C. Preyer, M. A., author of "The Art of the Netherland Galleries," etc., illustrated. (Boston, L. C. Page & Company, \$2.00.)

This is a handsome book of over 400 pages and 20 chapters and is not a guide book, but is written "to enable us to have a better understanding of the works of art exhibited in the Metropolitan Museum," and is also intended for those who have never been able to visit the museum.

The first chapter gives a short history of the museum and of its aim—"the education of the public and the cultivation of a high standard of artistic taste." Each of the following chapters is devoted to a special collection, beginning with "The Antiquities;" the next chapter treats of plaster-casts and models, and this is followed by "Sculpture" and "Drawings." Several chapters are devoted to the different schools of painting, and metal and wood work, ceramics, glass, etc., each treated in a special chapter, thus making it easy to turn to the art one desires to read about.

Mr. Preyer's style is easy and lucid, and the book is interesting and instructive. There are many illustrations, the frontispiece being from the Gibbs-Channing portrait of Washington by Gilbert Stuart. An index adds to the value of the book.

The Story of Dutch Painting.

THE STORY OF DUTCH PAINTING, by Charles H. Caffin, author of "How to Study Pictures." (The Century Co., 1909, \$1.20 net.)

Mr. Caffin begins his book with the abdication of Charles V, says that practically everything recognized today as characteristic of the modern spirit in politics, religion, science, society, industry, commerce, and art, has its prototype amid the sturdy Dutch people, and follows with a sketch of the XVIth century. The art of a people being interwoven with their lives and fortunes, this preparatory sketch aids in understanding just how and why the Dutch artists developed a new school of painting in the XVIIth century.

Franz Hals and Rembrandt, the two leaders, are treated in separate chapters, and their influence on the art of

today is explained. Hals the raconteur, as Mr. Caffin calls him, "with his masterful gift of summarizing the incidents and accidents of an occasion or a personality"; and Rembrandt, the thinker, "so absorbed in his own contemplation as to be an enigma to the man who runs and reads."

Interesting are the chapters devoted to the genre and landscape painters, and thirty-two illustrations from famous pictures add much to the enjoyment of the work, which is an excellent hand-book of Dutch art.

The Wallace Collection.

THE WALLACE COLLECTION. (H. M. Caldwell Co., publishers, Boston, 35 cents.)

This dainty little book is one of the series, "Great Art Galleries," and contains sixty-one reproductions from the famous Wallace collection, including a portrait of Sir Richard Wallace. The text consists of a list of the artists and the legend attached to each picture, giving its name with a short history of it and the name of the artist. An interesting little book and valuable for reference.

Other People's Houses.

OTHER PEOPLE'S HOUSES, By Miss E. B. Dewing. Published by MacMillan Company. Price \$1.50.

Miss E. B. Dewing, the daughter of the well-known painter, Thomas Wilmer Dewing, of this city, has just had published her first novel called "Other People's Houses."

Miss Dewing's book not alone has distinction of style, but she has found a theme for a story which is most interesting, and which has the added charm of being quite different from the ordinary sweet love story of which the public has had so much—more than enough.

Miss Dewing's heroine is the daughter of a New England college professor, and she suddenly launches a remarkable novel called "The Cuckoo," which attains such a vogue as to be almost notorious. The scenes of "Other People's Houses" is laid in New York, on the Mediterranean, and at Atlantic City, and the atmosphere of each of these places is charmingly reproduced. The characters are absorbing, and the comedy touches good.

"Other People's Houses" is an effective introduction to a writer whose ability will place her among the few American novelists of importance.

LONDON LETTER.

Dec. 21, 1909.

The value of the Salting art collection bequeathed to the nation is estimated to be between two and four million pounds sterling. Twenty-nine of his pictures are already on loan at the National Gallery, and include two splendid Hobbemas which cost 9,400 and 3,000 guineas respectively, a beautiful Vermeer and other fine examples of the Dutch, Italian and French schools. At the Victoria and Albert Museum whole galleries are filled with precious objects loaned by Mr. Salting, and comprising literally hundreds of priceless examples of Oriental porcelain, Renaissance objects, fine ivories, majolica, decorative furniture and other works of art. Beyond these known treasures many other valuable works are expected to be forthcoming from the three-roomed bachelor flat at the top of the Thatched House Club, where Mr. Salting led his singularly retired and almost parsimonious private life.

Another great collector has died in the person of Dr. Ludwig Mond, and it is possible that his collection may be dispersed privately or by auction. Its great wealth was in examples of the early Italian schools, and among the chief treasures are Raphael's early "Crucifixion," painted for the monastery of Citta di Castello when the painter was eighteen, and acquired by Dr. Mond at the Dudley sale for £11,130; two scenes from the life of S. Zenobius by Botticelli; an authentic drawing of a woman's head by Leonardo da Vinci; three angels' heads by Correggio from the fresco at S. Giovanni Evangelista at Parma; and good examples of Titian, Tintoretto, Palma Vecchio, Paris Bordone and other Venetians. The collection also includes a Rubens, a Teniers and a fine van der Neer.

The sale of the late Earl of Sheffield's family pictures at Christie's was chiefly remarkable for the portrait of Anne, Countess of Sheffield, by Hopper, which made £2,940. A fine portrait of a gentleman by Nicolas Maes made £966; Reynolds's portrait of John, first Earl of Sheffield, £892; Zuccheri's "Queen Elizabeth" in richly embroidered white dress £525; and a half-length of Jean Baptiste Colbert by Philippe de Champagne £546. A pair of portraits of Charles I and Henrietta Maria by William Dobson brought £672.

At another sale at Christie's this week a portrait by Rembrandt of an Oriental Prince in gold brocaded tunic, gray cloak lined with fur, seated by a table, brought £714.

A superb XVth century illuminated manuscript containing 312 miniatures four by three inches each, formerly in the possession of the late Mr. W. W. Smith, of New York City, was sold at Sotheby's this week for £1,550. It is understood that this manuscript cost its late owner £1,000.

Pitiful prices were obtained for a number of works when the household effects of the late W. P. Frith were sold at his house in St. John's Wood. A replica of his "Olivia Unveiling," exhibited at the Royal Academy in 1898, was knocked down for £17 10s.; a replica of the Forster portrait of Dickens in the South Kensington Museum for £27; a number of other replicas by the artist only realized from five to seven guineas apiece, and the total, which included a number of the artist's finished and unfinished works, only amounted to about £800.

A recent addition to the National

Loan Collection at the Grafton Galleries is the "Portrait of Maria, Duchess of Gloucester," by Sir Joshua Reynolds, which has been lent from the Buckingham Palace Collection by King Edward. This picture has never been exhibited since it was first shown at the Royal Academy in 1774. The National Loan Collection, which has proved wonderfully successful from every point of view, will close on January 26.

In view of the tremendous success of the exhibition of early British masters at Berlin two years ago, the Academy of Arts at Berlin has decided that its winter exhibition, to open in January, shall consist of works of the XVIIIth century by British and French artists. Many important works will be sent over to this exhibition by well-known British collectors.

A picture of a lioness with her cubs by J. M. Swan, together with works by Josef Israels and other modern Dutch artists, has been given by members of the Drucker family to the Museum at Amsterdam.

Mr. James L. Caw, director of the National Gallery of Scotland, has written an introductory essay to a volume containing reproductions of 55 selected portraits by Raeburn. Messrs. T. and R. Annan, of Glasgow, are publishing this volume, which is limited to an edition of 350 copies.

A young German artist, Herr W. Kuhnert, is showing a collection of pictures of "Wild Beasts and Birds of Africa and Ceylon" at the Fine Art Society, his work being full of vigor and notable for its life-like representation of the animals and scenes he has observed first hand.

A catalogue is in active preparation of the works of art at the Guildhall belonging to the Corporation of the City of London.

BODE AND PICKWICK.

Henry Labouchere says in London Truth: Those who know Herr Bode are not much surprised at the revelations about the Lucas bust. He is generally credited in Germany as well as England with two foibles—one an overweening confidence in his own opinion, the other a craze for bringing to light unknown works of Leonardo da Vinci. In the opinion of some of the highest authorities, the Lucas bust is not the only spurious Leonardo which the galleries of Europe owe to his keen scent for that master. When the whole story of the circumstances under which the bust was acquired comes to light, it will probably be found that somebody—not anybody whose name has yet transpired in connection with the transaction, but somebody who knew Herr Bode well—helped to bring him and the bust together, counting upon his greediness for new works of Leonardo, and confident that he would never admit his mistake when he had once formed his opinion.

I wonder that nobody has yet noticed the curious historical parallel between the story of Dr. Bode's bust and that of Mr. Pickwick's famous archaeological discovery in connection with "Bil Stumps His Mark." A reference to Chapter XI of the "Posthumous Papers of the Pickwick Club" will show that the resemblance between the two episodes is very close indeed, particularly in the concluding passages, which relate how Mr. Blottom (who filled in the earlier comedy the part played by Mr. Cooksey in the later) produced the result of his personal researches, and was overwhelmed with the derision and wrath of all true Pickwickians.

The Pickwick Club, as might have been expected from so enlightened an institution, received this statement with the contempt it deserved, expelled the presumptuous and ill-conditioned Blottom from the society, and voted Mr. Pickwick a pair of gold spectacles in token of their confidence and approbation; in return for which Mr. Pickwick caused a portrait of himself to be painted and hung up in the club room.

It only remains for the Kaiser to present Dr. Bode with a pair of new spectacles, and for the professor to have his portrait painted (if possible by Leonardo) and hung beside the bust in the Berlin Museum.

ART OBJECTS DESTROYED.

Art treasures, including tapestries, rare imported vases, fine carvings and curios from all parts of the world, were destroyed by fire on Dec. 26 in the residence of Col. Frederick G. Agens, Newark, N. J.

The greatest loss was in the Japanese reception room, parlor, and hall, which were directly over the part of the basement where the fire started. Much Satsuma, Florentine, and Sevres ware was damaged beyond repair, and one of the gems of Col. Agens's collection, a large Italian marble vase, five and one-half feet high, was broken. The tiling on the floor of the hall, imported from Scotland, and the hangings in the hall, which were hand embroidered, made and hung by Japanese workers, were destroyed. The floors in the reception room and parlor, which were of hardwood, inlaid with ebony, will have to be taken up.

CORRESPONDENCE.

Academy's Accepted Pictures.

Editor American Art News.

Dear Sir:—May I say a word in answer to "Pan's" letter in the current ART NEWS? It is evidently written by a friend of the Academy and in a spirit to be commended.

I should like to call attention to the fact that the so-called "object lesson" is confined to one wall of the Vanderbilt Gallery, so it is hardly possible that it is responsible for the difference in the number of paintings in the last and the present exhibitions, namely, 88. Size has certainly something to do with it, especially as some of the other walls are even more crowded than usual. It needs but a glance about the galleries to realize that this year the pictures are much above the average size.

In reply to your editorial I would say that the Academy would be very pleased to have published, as you suggest, a list of those who had works accepted but crowded out for lack of space. If you will do so with their permission it will be a strong argument in favor of larger galleries—for the list contains the names of painters who are an honor to their profession. The Council of the Academy feel that without authority it would be most presumptuous to assume that responsibility themselves. The answer to the assertion that the Academy is a "close corporation existing only for its own benefit" is that of the 300 paintings and pieces of sculpture exhibited this year 81 are by Academicians, 67 by associates, and 152 by non-members. When it is remembered, as it should be, that with very few exceptions the strongest painters and sculptors in the country are members, this seems to me to show a most decided wish to do justice and to be liberal.

Very truly yours,
John W. Alexander,
President, National Academy of Design.
New York, Dec. 29, 1909.

Those Terrible Types Again.

Editor American Art News.

Dear Sir: On page 6, column 2, of the last issue of the AMERICAN ART NEWS are some gems, too good as "howlers" to pass unnoticed. "The Last Descent of the Cross!" Where is the "First"? Ederlinck for Edelinck, Brissaque for Brisacier, Dommartea for Demarteau, de Bucourt for Debucourt, Golschius for Goltzius. These should not occur so close together.

Yours very truly, K.

New York, December 29, 1909.
["These" should not have occurred not only "so close together" but at all. We can only hope that our kindly correspondent will give us the benefit of the doubt, that we are so ignorant of the history of engraving as not to have noticed and bewailed these very errors ourselves. They were due to a combination of the "Terrible" Linotype machine work, to which we alluded editorially only recently, and to careless proof reading. We thank our correspondent for his interest, we mourn the errors, and publish his letter as the best way of correcting them.—Ed.]

PARIS LETTER.

Paris, Dec. 21, 1909.

The total sale of the Viau collection of modern prints was 18,089 frs. "Les Bécheuses," by Millet, made 610 frs., and "La Cardeuse," by the same artist, 680. MM. Chaine and Simonson recently sold Jacquet's "Tête de femme poudrée" for 2,100 frs., "Chiens de meute," by de Penne, for 2,000 frs., and "L'Adriatique," by Ziem, for 1,500 frs. Another sale of modern paintings, conducted by MM. Desvouges and Moline, produced 13,726 frs., "La Sorcière" by Roybet, making 2,510 frs.; "Les Halles," by J. Béraud, 540, and "La Cascade," by Courbet, 650 frs. At a sale of old paintings, "Le Modèle Espiègle," by Bilecocq, appraised at 1,200, went to M. Lion for 1,370, while "L'Heureuse Famille," by the same artist, appraised at 2,000, went to M. Founes for only 705 frs. M. Leroux de Villers paid 1,300 frs. for two miniatures by Leclerc des Gobelins, appraised at 2,500 frs., and M. Lion gave 460 frs. for a drawing by Mlle. Constance Mayer, appraised at 1,000 frs.

At the recent sale of the Buisseret collection, at Brussels, a very fine Audenaerde specimen made 4,500 frs., while a dozen chairs in gilt carved wood, hung with Louis XVI tapestry, fetched 2,640 frs. At another sale, a screen in gilt wood hung with a fine piece of Beauvais tapestry by Huet, and appraised at 15,000 frs., was sold to M. Seligmann for 17,500 frs., while six pieces of fine Paris tapestry of the Régence period, appraised at 10,000 frs., were disposed of to M. Velghe for 17,610 frs. That tapestries are getting more and more in favor and their prices have increased considerably, was shown by the fact that at the Polovtsoff sale, the four pieces representing "Les Amours des Dieux," after Boucher, and which made together 910,000 frs., were bought by M. Polovtsoff of the Jamarin firm, for 100,000 frs. only, while M. Jamarin himself had secured them for 70,000 frs.

At the Salon of the Société Internationale, held at the Georges Petit Galleries, Frederick C. Frieseke shows some of his best work in his latest manner. Chas. Hoffbauer renders the magic light of electricity in very bold compositions. There is great charm in Hubbell's "Delphinium," and Mac Cameron's "Jour de fête," true to the artist's usual inspiration, is full of the irony of human sadness. M. F. de Madrazo has a fine exhibition of Far Eastern sketches at Bernheim's, Rue Richelieu, while René Binet shows very charming water-colors of Spain, Italy and Sicily at the Durand-Ruel galleries. At the Salon of the "Comédie Humaine," mention must be made of the good work shown by Miss Maud Squire, a young American artist, whose "Bon Marché" and "Bal Bullier" reveal a power of observation not often met with in a woman's work.

I had an interview the other day with Gaston Guignard, the well-known Paris painter, who has been painting in Corsica, in the environs of Bastia, for the past few weeks, and who has brought home marvelous studies in light, color and character. Judging by his beautiful work and his remembrances of the beautiful island, which he calls a painter's paradise, it would be well to attract the attention of American artists to that unknown land, so full of original splendor, of virgin wilderness and of dramatic inspiration.

CALENDAR OF SPECIAL NEW YORK EXHIBITIONS.

Edward Brandus Galleries, 712 Fifth Ave.—Special display of the works of George Inness, Jr., to Jan. 15. Recent portraits and figure work by Carroll Beckwith.

Brooklyn Institute of Arts & Sciences, Eastern Parkway.—Open daily. Admission Mondays and Tuesdays, 25 cents. Free on other days. Paintings of the Far North by Frank Wilbur Stokes.

Century Club, 7 West 43d St.—Paintings by J. C. Nicoll, to Jan. 4.

Columbia University Library, Room 307—Loan exhibition of early MSS. Open Jan. 3-14 from 2 to 5.

Cottier Galleries, 3 East 40th St.—A choice selection of Oriental porcelains and Wedgwood.

Durand-Ruel, 5 West 36th St.—Paintings by Edouard Manet.

R. Ederheimer, 4 West 40th St.—Special exhibition illustrating the art of engraving.

Ehrich Galleries, 465 Fifth Ave.—An exhibition of Italian, German and Flemish Primitives to open Jan. 5.

Knoedler Galleries, 355 Fifth Avenue—Old colored prints.

Recent works by Aston Knight to Jan. 8. Portraits by Francois Flameng.

Macbeth Gallery, 450 Fifth Ave.—water-colors and bronzes.

Marines by Paul Dougherty Jan. 9-16.

Metropolitan Museum.—Open daily from 10 A. M. to 5 P. M.; Sundays, 1 P. M. to 5 P. M.; Saturdays, 10 A. M. to 10 P. M. Admission, Mondays and Fridays, 25 cents. Free on other days.

Montross Gallery, 372 Fifth Ave.—Recent paintings by Willard Metcalf to Jan. 15.

National Academy of Design, 215 West 57th St.—Annual Winter Exhibition—Admission, 50 cents.

Julius Oehme Galleries, 467 Fifth Ave.—Water colors by Mary J. Stillman. Photo-Scession Gallery, 291 Fifth Ave.—Lithographs by Henri de Toulouse-Lautrec to Jan. 14.

Plaza Hotel—Special display of fine examples of rare old Chinese porcelains and carvings in stones, owned by Gorer Gallery of London.

Powell Gallery, 983 Sixth Ave.—2nd Annual Thumb-box Exhibition, to Jan. 4.

Scott & Fowles Galleries, 590 Fifth Ave.—Portraits by Louis Betts.

Y. M. C. A., 153 East 86th St.—Recent works by William Rau, to Jan. 5.

EXHIBITIONS NOW ON.

Aston Knight at Knoedler's. Thirty-six recent oils by Aston Knight, son of Ridgway Knight, are on exhibition in the upper gallery at Knoedler's, No. 355 Fifth Ave., and will remain there through Saturday next, Jan. 8.

The artist, who, while versatile in his choice of subjects, undoubtedly loves best to paint running water, and may almost be called a Junior Thaulow, so greatly has he improved in the difficult depiction of water in motion, and so skillfully does he render it. In one of his strongest canvases, "Towards Evening," the composition, the characteristic red roofs, and the dark stream flowing sullenly towards the spectator, irresistibly recall the dead Norwegian master. There is as much skill and more originality in composition and treatment in the "Water Mill," fresh and clear in color, "After a Shower," "A Yorkshire Stream," fine in its ren-

dition of running water; "Sunset at Beaumont," exceedingly rich in color quality; "Gray Day at la Heroudiere," very delicate in color, and the decorative and picturesque "Venetian Palaces."

The artist has undoubted strength and unusual promise, but he has not yet reached the full measure of his powers. There is an unevenness in the present display, good and refreshing as it is, that shows he has not entirely "gotten into his gait."

Portraits by Flameng.

In the outer upper gallery at Knoedler's six portraits by Francois Flameng are now on view. These comprise presentations of the artist's little daughter, of Mlle. Helpin, Mme. Henri Latellier, the celebrated Paris beauty, Mrs. Chauncey Brewster, Miss Mathilde Townsend, and Mrs. Oliver Gould Jennings and children. While there is a certain theatrical effect in these works, and one, the portrait of Mrs. Brewster, is distinctly hard in color—all have remarkable technique and are most skillfully executed. The portrait of the little girl holding her toy stuffed elephants, one in either arm, which arrangement does not make for a graceful effect, is most clever. The full-length standing presentation of the rare blonde Mme. Letellier is also clever, and the rendering of the beautiful hair and the expression admirable. The composition and drawing in the group of Mrs. Jennings and children are notable. American portraitists should study the almost impeccable drawing of this modern French painter, who, while his dashing technique does not quite rival that of Boldini, paints with more refinement and quite as skillfully.

Works by Carroll Beckwith.

Six recent portraits and figure works by Carroll Beckwith will be shown in a separate gallery in the beautiful and attractive exhibition galleries of Edward Brandus, No. 712 Fifth Ave., during the progress of the exhibition of the works of George Inness, Jr., in the large rear gallery, and which will open to the public on Monday next, Jan. 3. The canvases will include two fancy figure works, "Spring" and "Nautilus," and portraits of Mr. John D. Crimmins, Mrs. C. G. Wood, Mrs. Beckwith, and of a girl.

William Rau at Y. M. C. A.

At the Young Men's Christian Association, 153 East 86th St., William Rau is showing about thirty oils, chiefly landscapes painted near the artist's studio in Sullivan County. Mr. Rau is a lover of Nature, and is especially successful in atmospheric effects. "Dawn on the Callicoon" is loaned by Mr. Rudolph Keppler, who bought it when it was exhibited at the Academy a few years ago, and "Approaching Sun Shower," loaned by Mr. Edward Castlemann, shows very wet clouds in a summer landscape. "Ploughing at Sunset—Spring," shows the horses against an evening sky, and "Getting in Hay" is full of action. "Feeding the Chickens" is realistic, with bright sunlight effect, and "Hudson River at Night," with the city lights and floating ice floes, shows what Mr. Rau can do with night effects.

Mr. Rau also shows a number of snow scenes, and landscapes with a little snow left here and there in river and field, being himself very fond of snow. Altogether, the exhibition is very interesting, and shows promise of even better work than Mr. Rau has yet done, which is saying much.

ON PRINT COLLECTING.



MR. R. EDERHEIMER.

Mr. R. Ederheimer, whose Print Cabinet at No. 4 West 40th St., is so popular with print collectors and lovers of black and white, talked entertainingly this week with a representative of the AMERICAN ART NEWS.

"It is very difficult indeed," said Mr. Ederheimer, "to tell in a brief time and space all that could be said of collecting old prints, a subject which has so often been exploited."

Collectors of prints are to be divided into two important classes. The first tries to secure the richest line of representative work of all masters and schools that he can find, and whose standard of collecting is governed by his purse. A man who wishes the work of the most important masters represented in his collection can obtain such at relatively small cost, the more so if he is not particular as to state and conditions of prints, while in paintings there is always only one example, which makes it extremely hard to form a representative display, unless untold fortunes are at the collector's disposal.

"The second collector is one who specializes. He selects a certain master or school for a field and does not rest until he fills it as completely as possible, and until all various states of a print are represented.

"Such a collection when complete will probably represent a larger value in itself than one which is not specialized in any one field.

"I think that the greatest pleasure in making a collection is in taking the middle ground between those two extremes, in other words, not to take the whole field and not to specialize too much, and to select either one country and try to get a generous representation of its works or to select a certain period for collecting."

Mr. Ederheimer, asked how he would make such a selection of groups and periods, said: "The most tempting and difficult period of all arts is the one of its very beginning. For myself the greatest fascination lies in making a special study of the first products of engraving in the XVth century, but the works of these masters are so extremely rare that such a collection would require enormous means and would never even approach completion."

"I would next choose the XVIth century, the richest period in engraving and which offers enough space for further specializing."

"The most tempting field of this period is undoubtedly the German school, on account of its being headed by the greatest master engraver of all periods, Durer, who is a field in himself alone. Besides Durer there is the prominent group of The Little Masters, which is just beginning to be generally

appreciated. The other German masters of the XVIth century, who do not belong to this group, like Burkmaier, Cranach, Hirschvogel, Lautensack, etc., also offer a delightful field.

"Italy gave in this period the interesting school of Mark Antonio and his followers, while in Holland, Lucas Van Leyden offers an unusually interesting opportunity.

"In the XVIIth century interest may be concentrated on the group of French portrait engravers, whose leading names everyone knows, Nanteuil, Masson and Edelinck. The most important group in this period are the Dutch etchers, headed by the greatest of all, Rembrandt. In the XVth and XVIth centuries the chief interest lies in Germany and Italy, in the XVIIIth it entirely shifts to England and France. In England the wonderful period of engraving in mezzotint and in France the graceful art of the gallant *genre* have excited an interest which has made prices reach quite a fantastic level in the last few years.

"This hasty review does not, of course, touch all the groups, but will give an idea how immense is the general field. The main thing for the collector, whether he goes into details or tries to select what pleases him, in each period, is to see that the condition of a print he considers including in his collection should be perfect. This means that it should be an early impression from the plate before it has been worn and retouched, and that this impression should be in a good state of preservation. Only by following this principle can he secure a collection of a standing value and a never ending source of pleasure."

ROYAL COIN COLLECTION.

The news that King Victor Emmanuel has sent a copy of his "Corpus minimorum Italicorum," that is, a general catalogue of mediaeval and more modern Italian coins, to all the directors of numismatic collections the world over, is considered a great event, as his majesty has been personally working on it for twelve years, taking his private collection as a basis. His collection, which he began to put together when quite a young boy, has now reached almost 100,000 pieces, some of immense value. Up to the present he has confined himself to Italian money, of all the regions of the peninsula, but it is said will branch out in a new direction when this is complete, especially as he has received a precious collection of French coins from the government of the republic.

JAS. HENRY SMITH SALE.

The sale at auction of the former residence of the late James Henry Smith, No. 871 Fifth Ave., better known from its having been the residence of the late William C. Whitney as the Whitney Mansion—together with its furnishings and appointments, including some rich tapestries and valuable pictures—is announced by the American Art Association to take place on the afternoons of Tuesday to Thursday, Jan. 18-22, inclusive, at the house. Cards of admission for one person only will be issued for the days of the sale by the Art Association, and may be obtained from the Association by written application only, and at a charge of \$2, which amount will be credited on any bill of purchases.

Admission cards for inspection of premises Jan. 13-15 will also be issued to only one person on written application, and, like those for the sale, will be non-transferable.

IN THE DEALERS' GALLERIES.

Mr. Eugene Glaenzer, who recently made a flying trip to Europe, having sailed soon after the funeral of Mr. William M. Laffan, which he attended, returned on the Kaiser Wilhelm II last week.

The walls of the Scott and Fowles Galleries, No. 590 Fifth Ave., are covered at present with a well-chosen selection of important canvases. These include characteristic, and in most instances unusually good examples, of such painters as Clays, L'Hermitte, Harpignies, Jose Weiss, Marie Dieterle, Van de Weele, Cazin—a splendid work, "Le Chateau Rouge," bought privately from the estate of Coquelin Ainé—Blommers, Willy Martens, and Josef Israels.

Mr. Fowles went to Chicago this week to attend the wedding of his daughter, Miss Gladys Fowles, and Mr. Baylies, son of Judge Baylies, of that city, last Wednesday.

An exhibition of Italian, German and Flemish Primitives, the first general one of the kind ever held in the United States, and in consequence one that should attract the attention of all lovers of early art, will open at the Ehrich Galleries, No. 463 Fifth Ave., on Jan. 5.

Recent pictures by Willard Metcalf will be placed on exhibition at the Montross Galleries, No. 372 Fifth Ave., on Jan. 3, to remain through Jan. 15.

Water-colors by Mary J. Stillman are now on exhibition at the Oehme Galleries, No. 467 Fifth Ave. It will be recalled that Miss Stillman made a successful display of her interesting work at the Oehme Galleries last season. The present works show the same deep sentiment, rich quality and the influence of the artist's training under Rossetti, as did those of last winter.

The pictures owned by the late Theron R. Butler, and which include a number by the Barbizon masters, will be placed on exhibition to-day at the American Art Galleries, No. 6 East 23d St., and will be sold at auction by Mr. Thomas E. Kirby at Mendelssohn Hall on Thursday evening next, Jan. 6. The collection is the first important one of pictures to come on the market this season. It comprises, in addition to the Barbizons above noted, a number of good canvases of the schools fashionable thirty-two years ago, including examples of Bougereau, Gerome, Vibert, Meissonier, Zamacois, Ziem and the Munich and Dusseldorf figure and landscape men.

Mr. Edgar Gorer, of the Gorer Galleries, London, arrived this week with an important collection of old Chinese porcelains and carvings, now on exhibition at the Plaza Hotel.

At the Folsom Galleries, No. 396 Fifth Ave., an exhibition of some remarkably choice specimens of Persian and Babylonian art, beautifully arranged and shown, is attracting lovers of early art. There are some rare iridescent jars, a few choice Rhodian plates, some Reflet Metallique and Sul-tanabad pieces.

The Ispahan rugs shown are exceptional weaves and include a rare eight-cornered specimen. There are a few ancient bronzes and a small selection of XVIth and XVIIth century Persian miniatures, most delicate and dainty in drawing, and rich and beautiful in color.

Quite a remarkable collection of pewter will be exhibited and placed for sale at M. Johnson-Brown and Company, 17 West 31st St., during January. A large portion of it was gathered together by a well-known bibliophile of Paris, and contains very fine examples of Old French pewter of Louis XIV, XV and XVI periods. It was bought a year ago by Mrs. Johnson-Brown and added to her own collection of some four or five hundred pieces. There are Italian bowls wrought with wonderful skill and beautiful designs, Chinese altar pieces, old Persian bottles, English tappit hens, tankards and plates, Scotch church cups, Norwegian bottles, Swiss milk cans, old spoons, ink wells, quaint candlesticks, German guild cups, most beautiful ewers and basins of the style of Briot. Altogether one of the most varied and important collections of old pewter in America.

Mr. D. G. Kelekian, of the Kelekian Galleries, No. 275 Fifth Ave., who has been in New York on a visit for some weeks past, sailed on the Lusitania on Wednesday last.

On Monday next, Jan. 3, an exhibition of recent works by Paul Dougherty will open at the Macbeth Gallery, No. 450 Fifth Ave., to continue through Jan. 17. The Gallery has held this week a miscellaneous collection of American pictures, including examples of William Keith, F. Ballard Williams, C. B. Coman, Charles W. Hawthorne, C. P. Ryder, F. J. Waugh, D. Garber, C. Rosen, Eugene Higgins, J. Francis Murphy, and A. B. Davies.

At the Fifth Avenue Art Galleries, No. 546 Fifth Ave., Mr. James P. Silo will sell at auction on Wednesday and Thursday evenings next, Jan. 5 and 6, at 8:30 o'clock, paintings, by order of the executrix of the estate of Mrs. George H. Buckham, and also by order of Messrs. Ward Hayden and Satterlee, attorneys for the estate of the well-known American artist, Walter Satterlee, a number of his works.

Included in the sale of Jan. 6 will be a painting by Titian, "Danae" from the J. W. Wetmore estate.

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